



FIRST HARP.

# GRAND DUET,

(In E flat Minor.)

FOR

Two Harps or Harp & Piano,

Composed & Dedicated to

MRS. LUCY,

(Of Charlecofe Park.)

BY

## JOHN THOMAS.

*Harpist to Her Majesty the Queen.*

*Exet. Sta. Hall.*

Price,  
For Two Harps 15<sup>s</sup>/-  
Harp & Piano 15<sup>s</sup>/-

London,  
HUTCHINGS & ROMER,  
*Blenheim Street, New Bond Street, W.*





## GRAND DUET,

FOR

TWO HARPS OR HARP AND PIANO.

JOHN THOMAS.

ALLEGRO  
CON BRIO.

*ff* *p con espress:*

*p*

*p*

*ff*

*p*

The musical score for the First Harp part, page 3, consists of five systems of grand staves. The key signature is E-flat minor (three flats). The notation includes various musical elements:

- System 1:** Features a treble staff with a complex melodic line and a bass staff with a simple accompaniment. The first measure has a *g va* marking. The third measure is marked *f* and *brillante.*
- System 2:** Continues the melodic development in the treble staff. The second measure has a *(Cb)* marking.
- System 3:** The treble staff continues with a melodic line. The second measure has a *g va* marking. The third measure has a *(Cb)* marking. The fourth measure has a *(Db)* marking.
- System 4:** The treble staff continues with a melodic line. The second measure has a *(Db)* marking.
- System 5:** The treble staff continues with a melodic line. The second measure has a *p* marking.



## FIRST HARP.

*legato.*

*8va*

*f*

*p con espress:*

*(cb)*

*cre - - - - - scen*

*do.*

*f marcato.*

*(C#)*



The musical score is written for a piano and harp. It consists of six systems, each with a piano part (treble and bass staves) and a harp part (single staff). The key signature is E-flat minor (three flats). The tempo and style are indicated by markings such as *gva* (grandioso), *legato*, *f* (forte), *p* (piano), *f con fuoco*, and *sf* (sforzando). The harp part features intricate arpeggiated figures and sustained chords. The piano part includes melodic lines with slurs and dynamic markings. The score concludes with a *sf* marking and a chord marked (Cb).



*ff* *p con espress:*

(Ab)

(Eb) (Ab) (Gb) (Cb) *g va*

*g va* (Db) (Cb - Ab)

*marcato.* (Ab)



(ch)

*dim:*

*p* (Cb — Ab)

*cre* — — — *scen* — — — *do.*

*ff*

*p con espress:*

*ff*

*p*



8va

*f* brillante.

(Cb)

8va

(Cb)

8va

(Cb)

(Ab)

*p*



The musical score for the First Harp part consists of seven systems, each with a grand staff (treble and bass clefs). The key signature is E-flat minor (three flats). The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions are written in italics: *legato.*, *g<sup>va</sup>*, *f*, *p*, *con esp.*, *cre*, *scen*, *do.*, and *f*. The score is written in a style typical of 19th-century musical publications, with a focus on melodic and harmonic development.



*marcato.*

*gva* -----

*gva* -----

*ff*

*p con espress:* (D#)

*p con espress:* (D#)



FIRST HARP.

11

*p* *legato.* *8va*

*f con fuoco.*

*Animato.* *ff* (D#)

*8va* (D#)

*pesante.* *ff* (Db)

*8va*



ADAGIO.

*p* *sostenuto.*

cre - - - scen - - - do.

*f* *p*

*f*

*f*

*mf* *sostenuto.*

*mf*



The musical score is arranged in five systems, each consisting of a piano part (left hand) and a harp part (right hand). The piano part is written in E-flat minor (three flats) and 4/4 time. The harp part is written in E-flat minor and 4/4 time, featuring arpeggiated chords and melodic lines. The vocal lines are indicated by dashed lines with lyrics written below them. The lyrics are: "cre - - - - - scen", "do", "dim - - - - - in", "u - - - - - en", and "do.".

gva - - - - - gva - - - - -

(D#) cre - - - - - scen

gva - - - - - gva - - - - -

do

f gva - - - - - gva - - - - -

dim - - - - - in

gva - - - - -

u - - - - - en do.

8va - - - - -

*p*

8va - - - - -

8va - - - - -

8va - - - - -

8va - - - - -

cre - - - - -

scen - - - - -



The first system of musical notation for the First Harp. It consists of a grand staff with a treble and bass clef. The key signature is E-flat minor (three flats). The music features a series of ascending and descending arpeggiated chords, with a 'gva' (glissando) marking above the first measure. A 'do' marking is present below the second measure. The notation includes slurs and ties across measures.

The second system of musical notation for the First Harp. It continues the arpeggiated pattern from the first system. A '(G#) f' marking is present at the beginning of the system. The notation includes slurs and ties across measures.

The third system of musical notation for the First Harp. It continues the arpeggiated pattern. A 'gva' marking is present above the first measure, and a '(G#)' marking is present below the second measure. The notation includes slurs and ties across measures.

The fourth system of musical notation for the First Harp. It features a 'sostenuto.' marking above the first measure and a 'p' (piano) marking below the first measure. The music transitions from the arpeggiated pattern to a more complex, sustained texture. The notation includes slurs and ties across measures.

The fifth system of musical notation for the First Harp. It continues the sustained texture from the fourth system. The notation includes slurs and ties across measures.

## FIRST HARP.

*f*

*mf*

*gva*

*gva*

*gva*

*gva*

*gva*

*gva*

*f*

*(G♯)*

*(G♭)*

*(D♭ — F♭)*



The first system of musical notation for the First Harp part. It consists of a grand staff with a treble and bass clef. The key signature is E-flat minor (three flats). The music features a series of ascending and descending arpeggiated chords, with some notes marked with a 'va' (vibrato) symbol. The bass line is simple, with a few notes and rests.

The second system of musical notation for the First Harp part. It continues the arpeggiated pattern from the first system. A 'va' (vibrato) symbol is placed above the first measure. The bass line remains simple, with a few notes and rests.

The third system of musical notation for the First Harp part. It continues the arpeggiated pattern. A 'va' (vibrato) symbol is placed above the first measure. The bass line remains simple, with a few notes and rests.

The fourth system of musical notation for the First Harp part. It continues the arpeggiated pattern. A 'va' (vibrato) symbol is placed above the first measure. The bass line remains simple, with a few notes and rests.

The fifth system of musical notation for the First Harp part. It continues the arpeggiated pattern. A 'va' (vibrato) symbol is placed above the first measure. The bass line remains simple, with a few notes and rests. The system ends with a 'sostenuto.' marking and a final chord.



gva

(G#)

cre - - - - - scen - - - - - do - - - - -

f

gva

gva

gva

gva



The musical score consists of six systems, each with a grand staff (treble and bass clefs) and a key signature of three flats (E-flat minor). The notation includes various musical symbols such as slurs, dynamics, and lyrics.

- System 1:** Features a series of slurs and a key signature change to three flats.
- System 2:** Similar to System 1, with slurs and a key signature change to three flats.
- System 3:** Includes the lyrics "dim" and "in u". Above the staff, "gva" is written with a dashed line.
- System 4:** Includes the lyrics "en" and "do.". Above the staff, "gva" is written with a dashed line. Below the staff, "(G#)" and "(Gb)" are written.
- System 5:** Includes the lyrics "pp" (pianissimo) and "gva" with a dashed line.

The musical score for the First Harp part consists of five systems, each with a grand staff (treble and bass clefs). The key signature is E-flat minor (three flats). The notation includes various musical elements:

- System 1:** Features a triplet of eighth notes in the treble staff, marked with a slur and the dynamic marking *gva* (glissando). The bass staff has a single eighth note.
- System 2:** Continues the triplet pattern in the treble staff, with a slur and the dynamic marking *gva*. The bass staff has a single eighth note.
- System 3:** The treble staff continues the triplet pattern, with a slur and the dynamic marking *gva*. The bass staff has a single eighth note.
- System 4:** The treble staff continues the triplet pattern, with a slur and the dynamic marking *gva*. The bass staff has a single eighth note.
- System 5:** The treble staff continues the triplet pattern, with a slur and the dynamic marking *gva*. The bass staff has a single eighth note.

Additional markings include a *(G#)* in the bass staff of the second system, a *(Cb)* in the bass staff of the third system, and a *(F#)* in the bass staff of the fifth system. The score concludes with a double bar line.



*ALLEGRO CON SPIRITO.*

*f sostenuto.* *ten:*

*ten:*

(Ab)

*f*

*cre - - - - - scen - - - - - do.*



The musical score is written for a single harp, indicated by the 'FIRST HARP.' title. It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is E-flat minor, with four flats (B-flat, E-flat, A-flat, D-flat). The time signature is common time (C). The first system begins with the instruction *ff brillante.* The music features rapid, flowing sixteenth-note passages, often beamed together, and is characterized by long, sweeping arpeggiated figures that span multiple measures. The second system includes a dynamic marking *(F)* in the bass staff. The overall texture is highly virtuosic and technically demanding, typical of 19th-century harp repertoire.



The first system of musical notation for the First Harp. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble clef features a series of eighth-note chords, mostly triads, with some sixteenth-note runs. The bass clef provides a simple harmonic accompaniment with whole and half notes.

The second system of musical notation for the First Harp. It continues the melody from the first system. The treble clef has more complex figures, including some sixteenth-note runs. The bass clef continues with a simple accompaniment. The system ends with the instruction "dim - - - in - -".

The third system of musical notation for the First Harp. It begins with the instruction "dolce." above the treble clef. The melody in the treble clef is more melodic, with some slurs. The bass clef has a more active accompaniment with eighth notes. The system includes the instruction "u - - - endo." below the treble clef and "p sostenuto." below the bass clef. The system ends with the instruction "ten:" repeated three times.

The fourth system of musical notation for the First Harp. It continues the melody from the third system. The treble clef has more complex figures, including some sixteenth-note runs. The bass clef continues with a simple accompaniment. The system ends with the instruction "ten:" repeated twice.

The fifth system of musical notation for the First Harp. It begins with the instruction "ten:" above the treble clef. The melody in the treble clef is more melodic, with some slurs. The bass clef has a more active accompaniment with eighth notes. The system includes the instruction "f" below the bass clef. The system ends with the instruction "p" below the bass clef.

The sixth system of musical notation for the First Harp. It continues the melody from the fifth system. The treble clef has more complex figures, including some sixteenth-note runs. The bass clef continues with a simple accompaniment. The system ends with a final chord in the bass clef.

*legato.*

The first system of musical notation for the First Harp part. It consists of a grand staff with a treble and bass clef. The key signature is E-flat minor (three flats). The music features a series of ascending and descending eighth-note runs, with some measures containing triplets. A dynamic marking of *f* (forte) appears in the middle of the system. A specific note is marked with *(F#)*.

The second system of musical notation for the First Harp part. It continues the melodic lines from the first system, featuring flowing eighth-note passages and some rests. The notation includes various accidentals and slurs to indicate phrasing.

The third system of musical notation for the First Harp part. It shows further development of the melodic themes, with specific notes marked as *(F#)* and *(F#)* in different measures.

The fourth system of musical notation for the First Harp part. This system includes vocal-like lyrics: *cre*, *scen*, and *do*. The notes are slurred together, and specific notes are marked with *(F#)* and *(F#)*.

The fifth system of musical notation for the First Harp part. It begins with the dynamic marking *ff brillante.* (fortissimo, brilliant). The music features rapid, repeated eighth-note patterns in the right hand, while the left hand provides a steady accompaniment.

The sixth system of musical notation for the First Harp part. It continues the *ff brillante* section with more rapid eighth-note passages and chordal accompaniment.



The first system of musical notation for the First Harp part. It consists of a grand staff with a treble and bass clef. The key signature is E-flat minor (three flats). The music features a series of chords and arpeggiated figures in the right hand, with some notes marked with accents. The left hand plays a series of chords, with two instances of a forte (*sf*) dynamic marking.

The second system of musical notation for the First Harp part. It continues the melodic and harmonic development. The right hand features a series of arpeggiated chords, some of which are marked with a slur. The left hand continues with chords, including one marked with a slur and a dynamic marking of *sf*.

The third system of musical notation for the First Harp part. The right hand continues with arpeggiated chords, some marked with a slur. The left hand continues with chords, including one marked with a slur.

The fourth system of musical notation for the First Harp part. The right hand continues with arpeggiated chords, some marked with a slur. The left hand continues with chords, including one marked with a slur.

The fifth system of musical notation for the First Harp part. The right hand continues with arpeggiated chords, some marked with a slur. The left hand continues with chords, including one marked with a slur.

The sixth system of musical notation for the First Harp part. The right hand continues with arpeggiated chords, some marked with a slur. The left hand continues with chords, including one marked with a slur.

The musical score for the First Harp part, measures 1 through 12, is written in E-flat minor (three flats) and 2/4 time. The notation is in grand staff format, with a treble and bass clef joined by a brace. The key signature is E-flat minor, indicated by three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first measure is marked *f sostenuto.* and the second measure is marked *ten:*. The third measure is marked *ten:*. The fourth measure is marked *(Ab)*. The fifth measure is marked *f*. The sixth measure is marked *f*. The seventh measure is marked *cre*. The eighth measure is marked *scen*. The ninth measure is marked *do.*. The tenth measure is marked *do.*. The eleventh measure is marked *do.*. The twelfth measure is marked *do.*.

*f sostenuto.*

*ten:*

*ten:*

*(Ab)*

*f*

*f*

*cre*

*scen*

*do.*

*do.*

*do.*

*do.*



*ff brillante.*

(F $\sharp$ )

(A $\sharp$  — C $\sharp$ )

(D $\sharp$ )

(G $\sharp$ )

The musical score is written for a single harp on a grand staff (treble and bass clefs). The key signature is E-flat minor (three flats: B-flat, E-flat, A-flat). The tempo and dynamics are marked *ff brillante.* The score consists of 24 measures, divided into six systems of four measures each. The first system begins with a forte dynamic. The second system continues the melodic and harmonic development. The third system includes a first ending bracket labeled (F $\sharp$ ). The fourth system includes a second ending bracket labeled (A $\sharp$  — C $\sharp$ ). The fifth system includes a third ending bracket labeled (D $\sharp$ ). The sixth system includes a fourth ending bracket labeled (G $\sharp$ ) and concludes with a double bar line. The notation features numerous slurs, ties, and dynamic markings throughout.

dim - - - in - - - u - -

- - - en - - - do.

*dolce.*  
*ten.*  
*p sostenuto.*  
*ten.*

*ten.*  
*ten.*  
*ten.*  
*f*



*p*

*f*

*p*

*legato.*

(D#)

(D#)

(D#)

(D#)

cre -

gva -

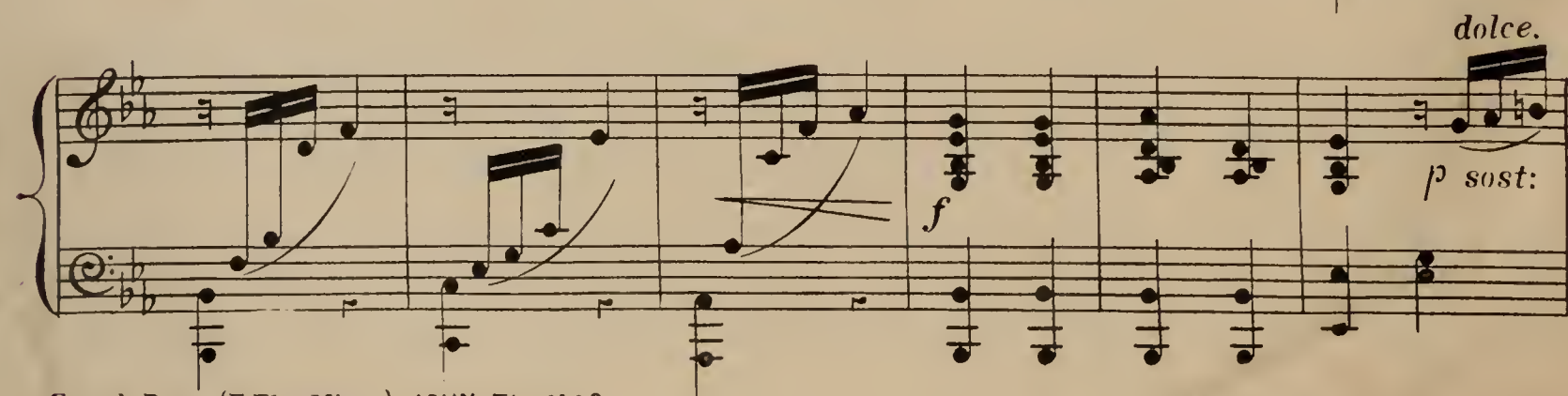
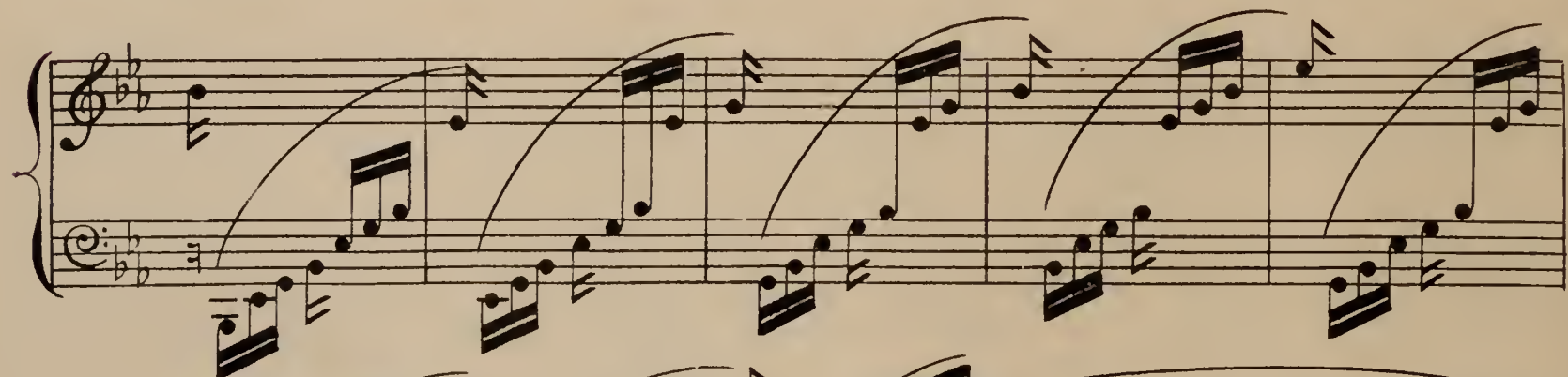
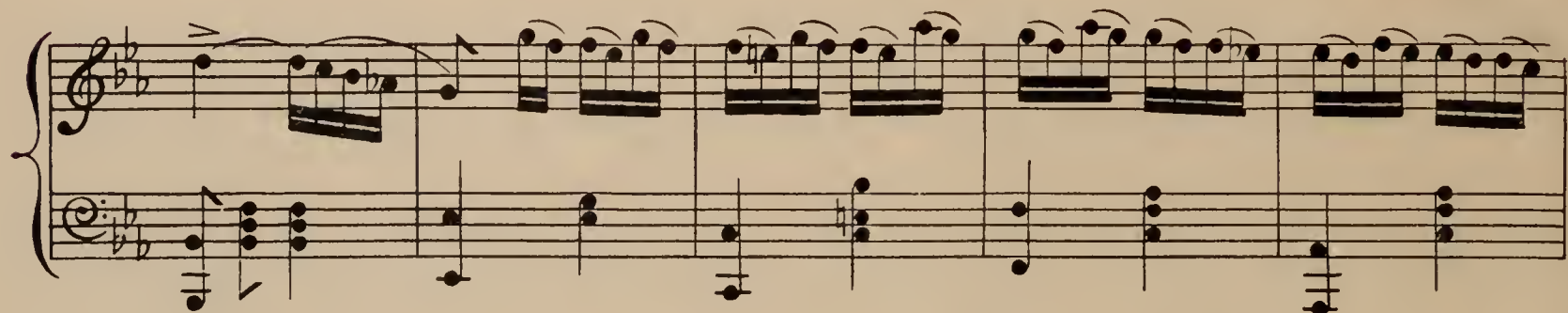
gva -

scen

(D#)

(D#)

do,





ten. ten. ten. (Bb) cre - - -

gva - - - - - do. ff

gva - - - - - animato. (D#)

gva - - - - -



# COMPOSITIONS FOR THE HARP BY JOHN THOMAS.

Harpist to Her Majesty the Queen.

## HARP SOLO.

|   | S.   | D. |
|---|------|----|
| Spring ..... No. 1 (Seasons) ..... (Characteristic Piece)...      | 4    | 0  |
| Summer ..... „ 2 „ ..... (Ditto) .....                            | 4    | 0  |
| Autumn ..... „ 3 „ ..... (Ditto) .....                            | 4    | 0  |
| Winter ..... „ 4 „ ..... (Ditto) .....                            | 6    | 0  |
| Hymn (from Winter) published separately .....                     | 3    | 0  |
| Echoes of a Waterfall ..... (Caprice) .....                       | 5    | 0  |
| Réverie ..... (Fantasia) .....                                    | 6    | 0  |
| Pensive and Joyous ..... (ditto) .....                            | 4    | 0  |
| La Méditation ..... (ditto) .....                                 | 4    | 0  |
| L'Espérance ..... (Mazurka) .....                                 | 4    | 0  |
| Ty. Jilienne ..... (Characteristic Piece)...                      | 4    | 0  |
| The Tear ..... (Romance No. 1) .....                              | 3    | 0  |
| The Smile ..... (Ditto „ 2) .....                                 | 3    | 0  |
| The Parting ..... (Ditto „ 3) .....                               | 3    | 0  |
| The Remembrance ..... (Ditto „ 4) .....                           | 3    | 0  |
| Le Soir ..... (Premier Impromptu) .....                           | 3    | 0  |
| Le Matin ..... (Second Ditto) .....                               | 3    | 0  |
| Six Studies ..... (Series 1) .....                                | 15   | 0  |
| Six Studies ..... (Ditto 2) .....                                 | 15   | 0  |
| First Concerto (in B flat), Harp Part .....                       | 12   | 0  |
| Orchestral Accompaniments .....                                   | 20   | 0  |
| The Orchestral Accompaniments arranged for the Pianoforte ..      | 10   | 0  |
| <b>TRANSCRIPTIONS.—MENDELSSOHN'S "LIEDER OHNE WORTE,"</b>         |      |    |
| Complete (including 12 Posthumous Numbers) in One Volume £1       | 11   | 6  |
| Also published separately in eight books .....                    | each | 6  |
| “Moonlight Sonata” ..... (Beethoven) .....                        | 9    | 0  |
| Adagio from “Moonlight Sonata” ..... (Beethoven) .....            | 3    | 0  |
| The Harmonious Blacksmith ..... (Handel) .....                    | 3    | 0  |
| Gigue ..... (Handel) .....  | 3    | 0  |
| Gigue and Gavotte ..... (Corelli) .....                           | 3    | 0  |
| Air with Variations and Rondo Pastorale ..... (Mozart) .....      | 5    | 0  |
| Fantasia in C minor, Op. 35 ..... (Spohr) .....                   | 5    | 0  |
| Variations on “Je suis encore dans mon Printemps,” Op. 36 (Spohr) | 4    | 0  |
| Scherzino ..... (Carl Mayer) .....                                | 3    | 0  |
| Morceau d' Expression ..... (Bochsa) .....                        | 3    | 0  |
| “Rákóczy Induló” (Hungarian March) .....                          | 3    | 0  |
| La Source ..... (Blumenthal) .....                                | 4    | 0  |
| Una Furtiva lagrima ..... (L' Elisir d' Amore) .....              | 3    | 0  |
| M'appari tutt amor ..... (Martha) .....                           | 3    | 0  |
| Aussia a pic d' un saie ..... (Otello) .....                      | 3    | 0  |
| Nocturne ..... (Dreyschock) .....                                 | 3    | 0  |
| Prendi: L'anel ti dono ..... (La Sonnambula) .....                | 3    | 0  |
| Souvenir de Saltzbourg ..... (Winterlé) .....                     | 3    | 0  |

## HARP AND VIOLIN.

|                       |   |   |
|-----------------------|---|---|
| Romance .....         | 5 | 0 |
| Rondo Piacevole ..... | 8 | 0 |

## HARP AND PIANOFORTE DUETS.

|  |    |   |
|--|----|---|
| Grand Duet, in E flat minor .....                      | 15 | 0 |
| Duet on Themes from “Norma” .....                      | 12 | 0 |
| Duet on Melodies from “La Sonnambula” .....            | 10 | 0 |
| Duet on Themes from “Lucia di Lammermoor” .....        | 12 | 0 |
| Duet on Melodies from “La Favorita” .....              | 10 | 0 |
| Duet on Themes from “Carmen” .....                     | 10 | 0 |
| Duet on Gounod's “Faust” .....                         | 10 | 0 |
| Prayer from “Mosè in Egitto” .....                     | 6  | 0 |
| Scenes of Childhood (No. 1), on Welsh Melodies .....   | 10 | 0 |
| Cambria ..... (No. 2), ..... Ditto .....               | 10 | 0 |
| Come to Battle ..... (No. 3), ..... Ditto .....        | 10 | 0 |
| March of the Men of Harlech .....                      | 4  | 0 |
| Bardic Fantasia, on Subjects from “Llewelyn” .....     | 10 | 0 |
| Souvenir du Nord, on Russian Melodies .....            | 8  | 0 |
| Andantino, from First Concerto .....                   | 6  | 0 |
| Souvenir du Bal .....                                  | 8  | 0 |
| March in C major .....                                 | 6  | 0 |
| Adelaida ..... (Beethoven) .....                       | 6  | 0 |
| Marche Solennelle ..... (Gounod) .....                 | 8  | 0 |
| Gigue ..... (Handel) .....                             | 6  | 0 |
| “Rákóczy Induló” (Hungarian March) .....               | 6  | 0 |
| Miserere and Tu vedrai ..... No. 1 (Trovatore) .....   | 6  | 0 |
| Il Balen and Di tale Amor ..... „ 2 (Ditto) .....      | 6  | 0 |
| Si la stanchezza m'opprime ..... „ 3 (Ditto) .....     | 6  | 0 |
| D' Amor sull' ali Rosée ..... „ 4 (Ditto) .....        | 6  | 0 |
| Un di, si ben rammentomi ..... „ 5 (Regoletto) .....   | 6  | 0 |
| La Sicilienne ..... „ 6 (Les Vêpres Siciliennes) ..... | 6  | 0 |
| Shadow Air ..... No. 1 (Dinorah) .....                 | 6  | 0 |
| Cradle Song ..... „ 2 (Ditto) .....                    | 6  | 0 |
| Fanciulle che il core ..... „ 3 (Ditto) .....          | 6  | 0 |
| Santa Maria ..... „ 4 (Ditto) .....                    | 6  | 0 |
| L' Olivia ..... (Valse) .....                          | 6  | 0 |
| La Gassier ..... (Ditto) ..... (Venzano) .....         | 6  | 0 |
| Il Bacio ..... (Ditto) ..... (Arditi) .....            | 6  | 0 |
| L' Ilma ..... (Ditto) ..... (Ditto) .....              | 6  | 0 |
| L' Estasi ..... (Ditto) ..... (Ditto) .....            | 6  | 0 |
| Ben é Ridicolo ..... (Canzone) ..... (Randegger) ..... | 6  | 0 |

## SCHUBERT'S SONGS. Arranged for HARP and PIANO.

Complete in Two Volumes, handsomely bound, price £2 2s.

The following Numbers to be had separately :

|  |   |   |
|--|---|---|
| 1. Ave Maria .....                       | 6 | 0 |
| 2. The Erl King .....                    | 6 | 0 |
| 3. Dein ist mein Herz .....              | 6 | 0 |
| 4. Sérénade .....                        | 6 | 0 |
| 5. Marguerite .....                      | 6 | 0 |
| 6. The Wanderer .....                    | 6 | 0 |
| 7. The Fisher Maiden .....               | 6 | 0 |
| 8. Barcarole .....                       | 6 | 0 |
| 9. L'Adieu .....                         | 6 | 0 |
| 10. L'Éloge des Larmes .....             | 6 | 0 |
| 11. To Sylvia .....                      | 6 | 0 |
| 12. Sois toujours mes Seuls Amours ..... | 6 | 0 |

## DUETS FOR TWO HARPS.

|   | S. | D. |
|---|----|----|
| Grand Duet in E flat minor .....                    | 15 | 0  |
| Duet on Themes from “Norma” .....                   | 12 | 0  |
| Duet on Melodies from “La Sonnambula” .....         | 10 | 0  |
| Duet on Themes from “Lucia di Lammermoor” .....     | 12 | 0  |
| Prayer from “Mosè in Egitto” .....                  | 6  | 0  |
| Scenes of Childhood (No 1), on Welsh Melodies ..... | 10 | 0  |
| Cambria ..... (No 2), ..... Ditto .....             | 10 | 0  |
| Come to Battle ..... (No 3), ..... Ditto .....      | 10 | 0  |
| March of the Men of Harlech .....                   | 4  | 0  |
| Bardic Fantasia, on Subjects from “Llewelyn” .....  | 10 | 0  |
| Souvenir du Nord, on Russian Melodies .....         | 8  | 0  |
| March, in C major .....                             | 6  | 0  |
| Ave Maria ..... (Schubert) .....                    | 6  | 0  |
| L'adieu ..... (Schubert) .....                      | 6  | 0  |
| Marche Solennelle ..... (Gounod) .....              | 8  | 0  |
| Gigue ..... (Handel) .....                          | 6  | 0  |
| “Rákóczy Induló” (Hungarian March) .....            | 6  | 0  |

## TWO HARPS AND PIANOFORTE.

|                                    |    |   |
|------------------------------------|----|---|
| Miserere from “Il Travatore” ..... | 12 | 0 |
|------------------------------------|----|---|

## SONGS WITH HARP ACCOMPANIMENT.

|  |   |   |
|--|---|---|
| The Minstrel (in F and A flat) .....                   | 3 | 0 |
| The Memory of Love (in G and A flat) .....             | 4 | 0 |
| The Maiden and the Sunbeam (in F and G) .....          | 4 | 0 |
| A Mother's Lullaby (in E flat and C) .....             | 4 | 0 |
| There be none of Beauty's Daughters (in F and G) ..... | 4 | 0 |
| Home and Love .....                                    | 4 | 0 |
| An Exile sighed alone (in C and D) .....               | 3 | 0 |
| Oh! where art thou dreaming? (in B flat and G) .....   | 3 | 0 |
| Alfred's Song in the Danish Camp .....                 | 4 | 0 |

## NATIONAL SONGS. (Dedicated to and sung by Madame ALBANI.)

|  |   |   |
|--|---|---|
| No. 1. The Last Rose of Summer .....           | 3 | 0 |
| 2. The Harp that once thro' Tara's Halls ..... | 3 | 0 |
| 3. The Minstrel Boy .....                      | 3 | 0 |
| No. 4. Robin Adair .....                       | 3 | 0 |
| 5. The Blue Bells of Scotland .....            | 3 | 0 |
| 6. Home, sweet Home .....                      | 3 | 0 |

## WELSH MELODIES. Arranged as SOLOS for the HARP.

### CONTENTS OF VOLUME I.

|   |   |   |
|---|---|---|
| 1. Llwyn Onn ..... (The Ash Grove) .....                                  | 3 | 0 |
| 2. Clychau Aberdyfi ..... (The Bells of Aberdovey) ..                     | 3 | 0 |
| 3. Per Alaw ..... (Sweet Melody—Sweet Richard) ..                         | 3 | 0 |
| 4. Codiad yr Haul ..... (The Rising of the Sun) .....                     | 3 | 0 |
| 5. Rhyfelgyrch Gwyr Harlech (March of the Men of Harlech) ..              | 3 | 0 |
| 6. Riding over the Mountain ..... (Melody by John Thomas) ..              | 3 | 0 |
| 7. Morfa Rhuddlan ..... (The Plain of Rhuddlan) .....                     | 3 | 0 |
| 8. Serch Hudol ..... (Love's Fascination) .....                           | 3 | 0 |
| 9. Codiad yr Hedydd ..... (The Rising of the Lark) .....                  | 3 | 0 |
| 10. Y Gādlys ..... (The Camp—Of noblerace was Shenkin) ..                 | 3 | 0 |
| 11. Merch Megan ..... (Megan's Daughter) .....                            | 3 | 0 |
| 12. The Minstrel's Adieu to his Native Land (Melody by John Thomas) ..... | 3 | 0 |

### CONTENTS OF VOLUME II.

|   |   |   |
|---|---|---|
| 13. Bugelio'r Gwenith Gwyn ..... (Watching the Wheat) .....                               | 3 | 0 |
| 14. Nos Galan ..... (New Year's Eve) .....  | 3 | 0 |
| 15. Dafydd y Garreg Wen ..... (David of the White Rock, or The Dying Bard to his Harp) .. | 3 | 0 |
| 16. Tros y Garreg ..... (Over the Stone) .....  | 3 | 0 |
| 17. Merch y Melnydd ..... (The Miller's Daughter) .....                                   | 3 | 0 |
| 18. Dewch i'r Frwydr ..... (Come to Battle) .....   | 3 | 0 |
| 19. Ar hyd y Nôs ..... (All through the Night) .....                                      | 3 | 0 |
| 20. Y Fwyalchen ..... (The Blackbird) .....   | 3 | 0 |
| 21. Torriad y Dydd ..... (The Dawn of Day) .....  | 3 | 0 |
| 22. Cwynfan Prydain ..... (Britain's Lament) .....  | 3 | 0 |
| 23. Syr Harri Ddu ..... (Black Sir Harry) .....   | 3 | 0 |
| 24. Ymadawiad y Brenin ..... (The Departure of the King) ..                               | 3 | 0 |

Complete in Two Volumes, handsomely bound, price One Guinea each.

## PARISH ALVARS' COMPOSITIONS FOR THE HARP.

Edited by JOHN THOMAS.

A complete Collection of Romances, including several hitherto unpublished, in One Volume, handsomely bound, price £1 1s.  
Also published separately in Four Books, ... each 6 0

## VOYAGE D'UN HARPISTE EN ORIENT.

Recueil d'Airs et de Mélodies Populaires de la Turquie et de l'Asie Mineure, confiés à l'Instrument de la Poésie, la Harpe.

|  |    |   |
|--|----|---|
| 1. Bulgarian Gipsy Dance .....                         | 3  | 0 |
| 2. Souvenir de Bosphore .....                          | 3  | 0 |
| 3. Air Hebreu de Philippopolis .....                   | 3  | 0 |
| 4. Air Armenien .....                                  | 3  | 0 |
| 5. The Sultan's Parade March .....                     | 3  | 0 |
| 6. Chanson Grec de Santorino .....                     | 3  | 0 |
| 7. Il Papagallo (Souvenir de Naples) .....             | 4  | 0 |
| 8. The Greek Pirates' Chorus (March) .....             | 3  | 0 |
| 9. Grand Study, in imitation of the Mandoline .....    | 8  | 0 |
| 10. Grand Fantasia, “I Montecchi” e “Semiramide” ..... | 10 | 0 |
| 11. Barcarole .....                                    | 4  | 0 |
| 12. Souvenir de Portici (March) .....                  | 3  | 0 |
| 13. Prayer from “Mosè in Egitto” .....                 | 5  | 0 |
| 14. Marche Hongroise .....                             | 3  | 0 |
| 15. Marche Favorite du Sultan .....                    | 3  | 0 |
| 16. Sérénade .....                                     | 5  | 0 |

## HARP AND PIANO.

|   |   |   |
|---|---|---|
| 17. L' Invitation à la Valse (de Weber) ..... | 8 | 0 |
|---|---|---|

## CONCERTO FOR HARP AND FLUTE. By W. A. MOZART.

Composed in Paris (1778) and now published for the first time (1878).

Cadenzas Composed for each Movement And the Orchestral Accompaniments arranged for the Pianoforte by JOHN THOMAS.

Harp Part, 12s.; Flute Part, 5s.; Pianoforte Part, 10s.; Cadenzas, 6s.

Complete. ... 25s.

## CONCERTO FOR THE HARP By G. F. HANDEL.

A Cadenza Composed for the Adagio, and the Orchestral Accompaniments arranged for the Pianoforte by JOHN THOMAS. Price 10s

## PRELUDE BY FELIX MENDELSSOHN BARTHOLDY

Arranged for Harp, Violin, and Organ (or Harmonium) by JOHN THOMAS. (New Edition.) Price 8s.





